

CD 2001--77/78

FACULTY *of* MUSIC



2001-2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, October 12, 2001, 8 p.m.
Walter Hall

University of Toronto
Faculty Artist Series

Presents

William Aide, piano
R.E. EDWARDS CHAIR IN PIANO PERFORMANCE
Patrick Gallois, flute
Shauna Rolston, cello

PROGRAMME

Franz Joseph Haydn
1732-1809

Flute Trio in G major, Hob. XV:15
Allegro
Andante
Finale: Allegro moderato

Olivier Messiaen
1908-1992

Louange à l'Éternité de Jésus
(Quatuor pour la Fin du Temps)

Sergei Prokofiev
1891-1953

Sonata for Flute and Piano in D major, Op. 94
Moderato
Scherzo: Presto
Andante
Allegro con brio

INTERMISSION

Claude Debussy
1862-1918

Sonate pour Violoncelle et Piano
Prologue: Lent
Sérénade: Modérément animé
Finale: Animé

Jacques Desbrière
b. 1929

Cinq Pièces Étranges pour Flûte et Piano
Andante moderato
Andante
Assez vif
Quasi adagio
Allegretto

Bohuslav Martinů
1890-1959

Trio for Flute, Cello and Piano
Poco Allegretto
Adagio
Andante-Allegretto scherzando

Tonight's programme is performed on the Edith McConica Steinway

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

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Programme Notes

by ALEX CARPENTER

Trio for Flute, Cello, and Piano

FRANZ-JOSEPH HAYDN

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

This Trio was composed in 1790, during the early years of Haydn's freedom from service to Prince Esterhazy. This work belongs to a set of three trios that Haydn composed for an English publisher named John Bland. Bland had visited Esterhazy, the Prince's residence, in 1789 and according to legend had gained favour with "Papa" Haydn by giving him some good English shaving razors. In exchange for the razors, the legend has it, Bland received a string quartet, and the following year (receiving more razors) Haydn sent him three new string trios.

This particular trio is the second of the set of three. It is in the key of G major, and is cast in a standard three-movement form: Allegro, Andante, and Allegro moderato. As one would expect, the first movement is the weightiest of the three, longer than the second and third movements combined. The second movement is in a simple ternary form. The third movement is in rondo form and is perhaps the most intricately constructed of the three, atypical of a final movement.

Haydn regarded this trio, composed for competent amateurs and with an eye toward commercial success, as a light amusement; however, the work—witty, robust in spirit, with pretty melodies—concisely exemplifies Haydn's mastery of the genre. It is by no means revolutionary, but rather reflects a mature

composer adroitly and gently playing with convention.

Louange à l'Eternité de Jésus

Fifth movement from "Quartet for the End of Time"

OLIVIER MESSIAEN

Born December 10, 1908 in Avignon

Died April 28, 1992 in Paris

French composer Olivier Messiaen's Quartet for the End of Time numbers among the most significant musical works of the Twentieth Century. Composed in 1941 in a Nazi prison camp in Silesia, the Quartet is scored for the instruments Messiaen had on hand: piano, clarinet, violin, and cello. The work was conceived as a sequence of theological meditations on the ending of time, as described by the angel from the Apocalypse. Of the eight movements that comprise the Quartet, the fifth movement in particular is a stunning example of how Messiaen re-presents the idea of the end of time through music. His marking for this movement, scored for cello and piano, is "Infinitely slow, ecstatic." It is in the key of E major, a key with particular associations for Messiaen; it is used in a number of Messiaen's slow movements—including also the eighth movement of the Quartet—to imply a sense of praise. The piano plays steady, harmonically static chords beneath a rich cello melody praising "Jesus as Word." The long, lyrical lines and ambiguous modal character of the cello line, combined with the decontextualized tonal chords in the

piano part and the relentlessly slow tempo of the movement, give a strong sense of stasis, of timelessness.

"Louange à l'Eternité de Jésus" has its origins—without the theological implications— in a much earlier piece by Messaien, his "Fête des belles eaux" of 1937, a work scored for the Ondes Martenot, an electronic instrument.

Sonata for Flute and Piano, op.94

SERGEI PROKOFIEV

*Born April 27, 1891 in Sontsovka, Ekaterinoslav
Died March 5, 1953 in Moscow*

Prokofiev composed this Flute Sonata in 1943, but rearranged it for violin and piano in 1944. It is better known in the latter configuration—Prokofiev renamed it his Second Violin Sonata—but it is undeniably an interesting and important work in its original form. Prokofiev completed the Flute Sonata while working on his First Violin Sonata, and the two works share some musical material. They also share a certain bleakness of mood, though the Flute Sonata is perhaps not as deeply introspective and has some decidedly light-hearted moments. While the First Violin Sonata is more Russian in character, the Flute Sonata is more French, and has been compared to Ravel.

The Flute Sonata is in four movements: Moderato, Presto, Andante, and Allegro con brio. The opening movement is the longest of the four, but the subsequent movements command equal interest and each possesses its own charm. The second movement is sprightly and restless, with clever irregular phrasing. The slow, lyrical third movement is of a decidedly pensive character, and contains material shared with the First Violin Sonata. The fourth and final movement is happy and dance-like, the piano part a vibrant parody of mechanical piano exercises. Some critics have suggested that this final movement also functions as socio-political critique: Daniel Jaffé notes that its mechanistic character could be heard as Prokofiev's contemporary parody of the inept and amateurish "commissars of culture," who supported the idea of art reflecting and celebrating the mechanisation of the Soviet Union.

Sonata for Cello and Piano

CLAUDE DEBUSSY

*Born August 22, 1862 in Saint-Germain-en-Laye
near Paris*

Died March 25, 1918 in Paris

After the outbreak of the First World War in 1914, Debussy entered a deep depression and virtually stopped composing. He did not emerge from this depression and creative hiatus until the following year. In 1915, Debussy produced a number of significant works, including the *Études* for piano, the Sonata for flute, viola, and harp, and the Cello Sonata. The sonatas were part of a group of six Debussy had intended to compose, each featuring different and diverse instrument combinations; he died, however, with only three completed.

The Cello Sonata is in three short movements: Prologue-Lent; *Sérénade: Modérément animé*; and *Finale: Animé*. Melodically and harmonically, it is a work written strongly in the French style, a reflection of Debussy's staunch nationalism and his rejection of the German Romantic aesthetic of the preceding century. The influence of French composers of the Baroque era, such as Couperin, is also felt in this work, along with some of the Spanish flavour that often finds its way into Debussy's music.

Debussy's Cello Sonata also reflects, like many of his late works, an interest in the Classical. Almost in spite of the frequently shifting moods and a broad range of timbres and textures, Debussy nonetheless achieves a classically inspired clarity of form and directness of expression in the work. Debussy himself participated in the Cello Sonata's premier in 1917, even though he was suffering from the cancer that would kill him less than a year later.

Cinq Pièces Étranges

JACQUES DESBRIÈRE

Born 1929

Desbrière's *Cinq Pièces Étranges* are dedicated to flautist Patrick Gallois and Elizabeth Sombart. Piece no.1, an *Andante moderato*, presages the entire collection, with its frequent changes of metre and key signature. The piece begins with the flute and piano sharing the opening motive—3 quick, widely-spaced ascending notes followed by four stepwise descending notes—in imitative interplay. As the

piece develops the piano in turns plays in unison with the flute, imitates it, or accompanies the flute line with short repeating patterns. Piece no.2 is also an Andante, but it features decidedly less imitation between flute and piano. The piano part here is frequently chordal, and the piano is often heard alone. The flute also has a long solo passage, a virtuosic cadenza. Piece no.3 contrasts sharply with its two predecessors. Marked *Assez vif*, it is quick and light: running staccato eighth notes are heard against spare piano chords throughout much of the piece. Long flute trills and parallel melodies add to the sprightly character. Piece no.4 is a *Quasi Adagio*. It is short, simple, and lyrical, with conjunct flute melodies accompanied in contrary motion by the piano. In Piece no.5, *Allegretto*, a much more disjunct flute line is heard in the opening measures. Small motives develop simply and logically, and the opening melody is heard an octave higher as the piece concludes.

Trio for Flute, Cello, and Piano

BOHUSLAV MARTINŮ

Born December 8, 1890 in Policka

Died August 28, 1959 in Liestal, Switzerland

Martinů was a composer in exile for much of his life. He left his native Czechoslovakia as a young man after several unsuccessful years of musical studies. He moved to Paris in the 1920s, but became an exile once again in 1940, fleeing ahead of the Nazi invasion of France to Portugal, then America. The Trio belongs to his years of American exile, dating from 1944. Though much of Martinů's music reflects his Czech roots, his nationalism also incorporates France, where he lived for nearly two decades; this Trio is strongly French in character. It is a work of contrasts, cast in three movements: *Poco allegretto*; *Adagio*; and *Andante*. The first movement is vigorous and exuberant, opening with a theme that returns at the end of movement. The second movement begins with an expressive and bold piano solo, prefacing the entrance of a very lyrical flute line. The second movement swells, building in intensity and emotion before diminishing to a tranquil close. The final movement, designated *Andante*, is a little deceptive: it begins gently with the flute, but then bursts into a vivacious *scherzando*. The middle of the movement is very relaxed and lulling, but this eventually gives way to the irrepressible energy of the *scherzando*, which returns to conclude the piece.

Ben Heppner Master Class

Tuesday

November 6, 2001

12:10 pm.

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Meet the Artists

Pianist **William Aide** received his musical degrees from the University of Toronto and the Juilliard School. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. Mr. Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Victor Feldbrill, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Mr. Aide has recorded the Chopin Twenty-Four Etudes, the Brahms Cello Sonatas with Ofra Harnoy, and has performed the complete Suzuki method repertoire on a five compact disc set. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union, Chicago, San Francisco and throughout Canada. In February 1993 and November 1995, Professor Aide served as Artist-in-Residence at the Aix-en-Provence Conservatory. A glowing review stated that "one could detect two major strengths from his playing: the extreme quality of his sonority and the sovereign mastery of musical time."

Recent engagements include acclaimed performances at the American Liszt Society conferences in Hamilton, and a song recital with mezzo soprano Catherine Robbin. His most recent recording of Canadian chamber music features works by Talivaldis Kenins (Centrediscs).

His book, *Starting from Porcupine* (Oberon Press), was shortlisted for the Edna Stabler Award for creative non-fiction. In June of 2000 he participated in the first jury of the Esther Honens Competition.

A CBC compact disc recording of his 1978 live recording with Lois Marshall of three Schumann song cycles was issued in August 2000.

A university teacher of 38 years experience, Mr. Aide came to the Faculty of Music in 1978. He is the first holder of the R.E. Edwards Chair in Piano Performance and currently serves as the Head of the Keyboard Division.

Patrick Gallois belongs to the new generation of French musicians leading a very successful international career. From the age of 17, Patrick Gallois studied with Jean-Pierre Rampal at the Conservatoire de Paris. At 19, he was awarded First Prize and was appointed 1st flute at the Lille Philharmonic Orchestra. Two years later, Lorin Maazel appointed him 1st flute at the Orchestre National de France, a post which he held until 1984 when he decided to focus on his solo career.

Patrick Gallois regularly performs as soloist with such conductors as Sir Neville Marriner, Lorin Maazel, Antal Dorati, Leif Segerstam and in chamber music with Jean-Pierre Rampal, Yuri Bashmet, Krystian Zimerman, Natalia Gutman, Peter Schreier, the Lindsay Quartet, Marielle Nordmann, Shauna Rolston, Göran Söllscher and Emanuele Segre. He is frequently invited to perform with major orchestras in Europe and in Asia, as well as in many international chamber music festivals.

Patrick Gallois's repertoire is very varied and includes baroque, classical and romantic works, with a strong taste for contemporary music. He has performed the world premiere of many new concertos such as Eric Tanguy's 2nd flute concerto and Sallinen's concerto at the Helsinki Contemporary Music. He is also frequently invited by Krzysztof Penderecki to perform his flute concerto under his baton with Sinfonia Varsovia, Lausanne Chamber Orchestra, Kuopio Symphony Orchestra, Stuttgarter Philharmoniker and Japan Philharmonic. He regularly plays Rautavaara's concerto—most recently at the Helsinki Festival in 1998. Many new works have also been dedicated to Patrick Gallois: Marcel Landowski's flute concerto n° 2, Aulis Sallinen's flute concerto, Renaud Gagneux's concerto for flute and harp, Kristof Maratka's flute concerto and many more.

An exclusive recording artist for Deutsche Grammophon, Patrick Gallois has recorded a large variety of solo, chamber and concerto repertoire from Telemann and Vivaldi to Katchaturian.

Patrick Gallois gives annual master classes at the prestigious Academia Chigiana (Sienna) and at the Banff Centre for the Arts. He currently teaches at the University of Toronto Faculty of Music.

A much sought after artist, **Shauna Rolston** has been captivating audiences and critics around the world since she first began to display her gifts at the age of 2. Hailed by the press as one of the leading cellists of her generation, Shauna possesses a unique blend of star quality, masterful technique and a commanding intensity of expression.

Since making a spectacular Town Hall, New York debut at the age of 16, Shauna performs regularly on four continents, appearing in recital and concerto engagements in Tokyo, Seoul, Jerusalem, Tel Aviv, Sao Paulo, Montreal, Toronto, New York, San Diego, Washington, St. Louis, Denver, London, Paris, Amsterdam, Copenhagen, Budapest and Rome. An enthusiastic advocate and performer of contemporary music, Ms. Rolston has given the North American premiere of Gavin Bryar's concerto "Farewell to Philosophy," Rolf Wallin's "Ground" for solo cello and strings, Krzysztof Penderecki's Sextet for violin, viola, cello, piano, clarinet and horn, as well as the Canadian premiere of "Kai," a work for solo cello and 18 instruments by Mark Anthony Turnage. Shauna has also given the world premieres of an astounding number of works written for her. Upcoming commissions include a concerto by Doug Schmidt with the Vancouver Symphony, a concerto for cello and chamber orchestra by Larysa Kuzmenko, a double concerto for cello and flute by Karen Tanaka, another double concerto for cello and flute by Ron Royer, a duo for flute and cello by Jim Hiscott, and a piece for solo cello and tape by Lusiana Lukman. In the coming months, Shauna's recital and concerto engagements will take her

to China, Taiwan, Israel, Turkey, Poland, Finland, Italy, France, the Czech Republic, Puerto Rico, Canada and the United States. On November 22, Shauna will perform "Confessional," the concerto written for her by Christos Hatzis with the Toronto Symphony Orchestra at Massey Hall. This occasion will also mark the launch of her new CD entitled "This is the Colour of My Dreams," dedicated to concerti and concert pieces for cello and orchestra written for her by Heather Schmidt, Christos Hatzis, Chan Ka Nin, and Kelly-Marie Murphy.

Shauna Rolston has enjoyed her creative collaborations with John McDermott, Veda Hille, Murray McLaughlan, the Kokoro Dance Company, with members of the Desrosiers Dance Theatre and prima ballerina Evelyn Hart. She also tours as a member of the Gallois Quintet. In 1999, she united with dancer/choreographer Peggy Baker and producer/director Veronica Tennant in the creation of "Words Fail," a work for solo cello and solo dancer with music by Chan Ka Nin. A large scale piece for Shauna and Ms. Baker is scheduled for 2002, with music by John Oswald. Her videos of "Words Fail" and "The smokin' f holes," were recently launched at the "2000 International Moving Pictures Festival" in Toronto. Both can be seen regularly on the Bravo Channel.

In addition to her busy concert and recording career, Shauna Rolston is a passionate and devoted teacher. Much in demand as a guest master class instructor, Shauna is Associate Professor of Music at the University of Toronto Faculty of Music. In the fall of 2001, she was appointed co-director of the summer music program at the Banff Centre for the Arts.

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The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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